

3 1761 03495 7399


MUSIC - UNIVERSITY OF TORONTO

Reger, Max

[Waltzes, piano, 4 hands,
op. 22; arr.]

Sechs Waltzer, op. 22, piano
solo

M
32
R43
OP.22
1899
C.1
MUSI



Digitized by the Internet Archive
in 2024 with funding from
University of Toronto

<https://archive.org/details/31761034957399>

• UNIVERSAL-EDITION •

№ 1174

MAX REGER

SECHS WÄLZER

OP. 22

PIANO SOLO



PURCHASED FOR THE
UNIVERSITY OF TORONTO LIBRARY
FROM THE
HUMANITIES RESEARCH COUNCIL
SPECIAL GRANT

FOR

The Age of Debussy and Mahler:
Romanticism to Modernism

HERRN BARON DR. V. FRIDAGH zugeeignet.



SECHS WALZER

für 
PIANOFORTE
zu 2 und zu 4 Händen
componiert 
von

MAX REGER.

— OP 22. —

U.E. N^o 1174 Zu 2 Händen (Uebers. v. Comp.)

U.E. N^o 1175 Zu 4 Händen (Original)

Eigenthum des Verlegers.

Eingetragen in das Vereinsarchiv.

Copyright 1899 by Jos. Aibl Verlag

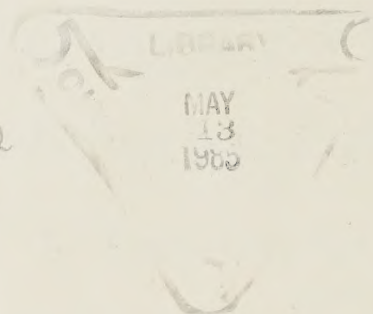
LEIPZIG, JOS. AIBL VERLAG. G.m.b.H.

IN DIE „UNIVERSAL-EDITION“ AUFGENOMMEN.

Skandinavisk Musikforlag

Verlagsnummer 11243.

M
32
R43
op. 22
1899



Sechs Walzer.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

I.

Max Reger, Op. 22 Heft 1.
(Uebertr. v. Komponisten.)

Allegro.

Piano.

p *poco a poco cresc.* *f* *poco a poco dimin.* *ritard.* *a tempo* *p* *poco a poco cresc.* *f* *poco a poco dimin.* *f*

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *sempre f* and *p*.

Second system of musical notation. Treble and bass staves. Dynamics include *pp*, *poco ritard.*, *a tempo*, and *cresc.*

Third system of musical notation. Treble and bass staves. Dynamics include *e stringendo*, *mf*, *ff*, and *p*. The tempo marking *ritard. a tempo* is also present.

Fourth system of musical notation. Treble and bass staves. Dynamics include *cresc.* and *f*.

Fifth system of musical notation. Treble and bass staves. Dynamics include *poco a poco dimin.*, *p*, and *ff*. A triplet of eighth notes is marked with a '3' in the first measure.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A dynamic marking *p* (piano) is present in the middle of the system.

Second system of musical notation. Treble and bass staves. The system includes several dynamic and tempo markings: *pp* (pianissimo) in the bass staff, *ritard.* (ritardando) in the treble staff, *p* (piano) in the bass staff, *cresc. e sempre* (crescendo e sempre) in the treble staff, and *stringendo* in the bass staff. A tempo marking *a tempo* is also present in the treble staff.

Third system of musical notation. Treble and bass staves. The system includes dynamic markings *mf* (mezzo-forte) in the bass staff, *f* (forte) in the treble staff, and *sempre f* (sempre forte) in the bass staff. Tempo markings *rit.* (ritardando) in the treble staff and *a tempo* in the bass staff are also present.

Fourth system of musical notation. Treble and bass staves. The system includes dynamic markings *cresc.* (crescendo) in the bass staff and *ff* (fortissimo) in the bass staff. The music continues with complex rhythmic patterns.

Fifth system of musical notation. Treble and bass staves. The system includes a dynamic marking *ff* (fortissimo) in the bass staff. The music concludes with complex rhythmic patterns.

II.

Più vivace.

ff *pp* *rit.* *a tempo* *sempre marcato il melodia* *p* *più* *p* *ff* *p* *ff* *f* *ff*

First system of musical notation. The key signature is two sharps (F# and C#). The music is written for piano. The first staff has a treble clef and the second has a bass clef. The first staff contains a melodic line with a slur over the first two measures, followed by a rest. The second staff contains a bass line with a slur over the first two measures, followed by a rest. The first staff has a dynamic marking of *meno f* and the second staff has a dynamic marking of *p*. The first staff has a dynamic marking of *dimin.* and the second staff has a dynamic marking of *p*.

Second system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff contains a melodic line with a slur over the first two measures, followed by a rest. The second staff contains a bass line with a slur over the first two measures, followed by a rest. The first staff has a dynamic marking of *pp* and the second staff has a dynamic marking of *pp*. The first staff has a dynamic marking of *poco ritard.* and the second staff has a dynamic marking of *a tempo*. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*.

Third system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff contains a melodic line with a slur over the first two measures, followed by a rest. The second staff contains a bass line with a slur over the first two measures, followed by a rest. The first staff has a dynamic marking of *ritard.* and the second staff has a dynamic marking of *p*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *a tempo* and the second staff has a dynamic marking of *a tempo*.

Fourth system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff contains a melodic line with a slur over the first two measures, followed by a rest. The second staff contains a bass line with a slur over the first two measures, followed by a rest. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*.

Fifth system of musical notation. The first staff has a treble clef and the second has a bass clef. The first staff contains a melodic line with a slur over the first two measures, followed by a rest. The second staff contains a bass line with a slur over the first two measures, followed by a rest. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*. The first staff has a dynamic marking of *ff* and the second staff has a dynamic marking of *ff*.

Più tranquillo.
con espress.

First system of musical notation. The treble staff features a melodic line with slurs and ties, while the bass staff provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of musical notation. The treble staff continues the melodic development with slurs. The bass staff has a more active line. Dynamics include *pp* and *p*.

Third system of musical notation. The treble staff has a more complex texture with many beamed notes. The bass staff continues with a steady accompaniment. Dynamics include *cresc.* (crescendo) and *f* (forte).

Fourth system of musical notation. The treble staff features a wide intervallic leap in the melody. The bass staff has a dense accompaniment. Dynamics include *pp* (pianissimo).

Tempo primo.

Fifth system of musical notation. The treble staff features a fast, rhythmic melodic line with many beamed notes. The bass staff has a simple accompaniment. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

This musical score is written for piano and consists of five systems of staves. The key signature is D major (two sharps). The notation includes a variety of musical elements:

- System 1:** Features complex chords and arpeggios. Dynamic markings include *ff* and *(pr)*.
- System 2:** Continues with dense harmonic textures. Dynamic markings include *ff* and *f*.
- System 3:** Shows a transition in dynamics with markings for *meno f* and *p*.
- System 4:** Returns to a forte dynamic with *ff* markings.
- System 5:** The final system includes the marking *sempre ff* and features prominent accents on several notes.

III.

Allegretto.

p *pp* *mf* *3*

leggiero *p* *pp* *3*

mf *3* *f*

p *poco cresc.* *poco rit.* *p* *a tempo*

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a supporting line with chords and single notes. Dynamic markings *f* and *mf* are present.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff provides harmonic support. Dynamic markings *p* and *f* are present.

Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes. The bass staff contains chords and single notes. Dynamic markings *ff* and *p* are present.

Fourth system of musical notation. The treble staff contains a melodic line with eighth notes. The bass staff contains a supporting line with eighth notes. Dynamic markings *p* and *ff* are present. Tempo markings *poco rit.* and *a tempo* are also present.

Fifth system of musical notation. The treble staff contains a melodic line with eighth notes. The bass staff contains a supporting line with eighth notes. Dynamic markings *mf* and *pp* are present.

Sechs Walzer.

IV.

Max Reger, Op. 22 Heft 2.

Moderato. (quasi Andantino.)

Piano.

p *pp* *mf* *sostenuto*

rit. *a tempo* *pp* *p* *mf*

cresc.

f *p* **Più Allegro.**

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano in a grand staff. The right hand features a series of eighth-note chords and single notes, while the left hand plays a bass line with eighth notes. A dynamic marking of *f* (forte) is present in the fourth measure.

Second system of musical notation. The right hand continues with dense chordal textures, including some triplets. The left hand has a more active role with eighth-note patterns. A dynamic marking of *ff* (fortissimo) is present in the third measure.

Third system of musical notation. The right hand features a triplet of eighth notes in the first measure. The left hand has a more melodic line. Dynamic markings of *p* (piano) and *f* (forte) are present in the second and fourth measures, respectively.

Fourth system of musical notation. The right hand continues with dense chordal textures. The left hand has a more active role with eighth-note patterns. A dynamic marking of *f* (forte) is present in the fourth measure. The system concludes with the instruction *rit. al tempo I* (ritardando to the first tempo).

Fifth system of musical notation. The right hand features a series of eighth-note chords. The left hand has a more active role with eighth-note patterns. A dynamic marking of *pp* (pianissimo) is present in the third measure.

rit. *a tempo*

f *p*

3

pp *mf* *pp*

3

rit.

a tempo

mf

3

p *f* *p*

8 *sempre rit.* *p* *pp*

V.

Vivace.

f

p

poco a poco cresc.

ff

This page contains five systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes treble and bass staves with various musical notes, rests, and dynamic markings.

The first system begins with a *pp* (pianissimo) marking. The second system includes *p* (piano), *f* (forte), and *ff* (fortissimo) markings. The third system includes *sf* (sforzando) and *p* (piano) markings. The fourth system includes an *f* (forte) marking. The fifth system includes *ff* (fortissimo) and *sempre ff* (sempre fortissimo) markings. The system concludes with an 8-measure rest indicated by a dashed box and the number 8.

VI.

Allegro vivace.

The musical score consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro vivace.'.

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.
- System 2:** Continues the melodic development. A sforzando (*sf*) dynamic is used in the right hand. A crescendo (*cresc.*) marking appears at the end of the system.
- System 3:** The melody continues with various articulations. A 'meno *f*' (less forte) dynamic is indicated in the right hand.
- System 4:** The melodic line remains active, with the left hand continuing its accompaniment.
- System 5:** Concludes with a final sforzando (*sf*) in the right hand.

First system of musical notation. The treble staff features a series of chords and single notes, with a crescendo hairpin leading to a piano (*p*) dynamic. The bass staff provides harmonic support with chords and single notes.

Second system of musical notation. The treble staff continues with chords and single notes. The bass staff features a melodic line with eighth notes and chords.

Third system of musical notation. The treble staff has a crescendo leading to a forte (*f*) dynamic. The bass staff features chords and single notes, with a fortissimo (*ff*) dynamic indicated at the end of the system.

Fourth system of musical notation. The treble staff has a crescendo leading to a fortissimo (*ff*) dynamic. The bass staff features chords and single notes, with a *sempre ff* marking.

Fifth system of musical notation. The treble staff has a crescendo leading to a forte (*f*) dynamic. The bass staff features chords and single notes, with a piano (*p*) dynamic indicated at the end of the system.

tr

poco a poco cresc.

f

poco rit. 8

a tempo

ff con tutta forza

f

ff

8

ff

sempre ff

UNIVERSAL-EDITION.

Vom k. k. österr. Unterrichts-Ministerium mit Erlässen als Lehrmittel empfohlen und für den Lehrplan der k. k. Akademie für Musik obligatorisch vorgeschrieben.

Bei Bestellungen genügt die Angabe der jedem Werke vorgedruckten Nummer.

In ordering kindly mention "Universal Edition" and number only. — Pour les commandes il suffit d'indiquer le numéro de l'oeuvre.

Neue Konzert- und Vortragsstücke für Klavier

Auswahl aus dem Katalog:

Nr.		Nr.		Nr.		Nr.	
Klavier zu zwei Händen.							
1604	d'Albert, Serenata.	2765	Korngold, E. W., Sonate.	406	Schytte, op. 69. „Aus froher Kinderzeit“, 12 Klavierstücke f. d. Jugend.	2505	Godard, Benjamin-Album (1ère, 2ème Mazurka, 1ère Valse, Brésilienne)
2101	Brahms, op. 1. Sonate, C-dur.	1399	Krug, D.-Richard Wagner, op. 292, Schwanenlied aus „Lohengrin“. Improvisation.	863	Seeling, „Loreley“ u. „Schifflied“ (Emil Seeling).	1903	Goldmark, Sakuntala, Ouverture.
2102	— op. 2. Sonate, Fis-moll.	2508	Lack-Album (La Cinquantaine, Air de ballet, Moresque etc.).	1699	Sibelius-Album.	1609/14	Goldner, H., Suites I/VI
2257	— op. 4. Scherzo, Es-moll.	2509	Lange, Gustav, Transkriptionen-Album (Tannhäuser-Fant., Coppélia-Fant., Gebet a. Cid etc.).	1765/66	Sjögren, op. 15. Auf der Wanderschaft. Heft I/II	1359	Gouvy, Th., op. 90. Petite Suite gaillarde (Max Reger).
2103	— op. 5. Sonate, F-moll.	1404	Lazarus, G., op. 62. Der Tag eines Kindes.	1830	— Album.	1714	Hofmann, H., op. 19. Italienische Liebesnovelle.
2104	— op. 9. Variationen über ein Thema von Schumann.	1786	Leschetizky, op. 8. Zwei Mazurkas.	1605	Slunicko-Album.	1712	— op. 52. Trompeter von Säckingen.
2258	— op. 10. Vier Balladen.	1870	— Album (Barcarola [Venezia]; Jeu des ondes; Danse à la russe etc.).	732	Smetana, Ouvertüren (Wäse).	Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.	
2259	— op. 21. Zwei Variationen.	1904/5	Liszt, Legenden I/II	1996/97	Strauss - Schütt, 6 Konzert-Paraphrasen I/II (Fledermaus-Walzer, Geschichten aus dem Wienerwald, An der schönen blauen Donau; II. Schatz - Walzer, Frühlingsstimmen, Rosen aus dem Süden.)	1625	— op. 18. Drei Klavierstücke
2260	— op. 24. Variationen und Fuge über ein Thema von Händel.	610	— Bilder aus Ungarn.	1004	— op. 3. Fünf Klavierstücke.	2614	— op. 43. Idyllen.
0929/30	— op. 35. Variationen über ein Thema von Paganini, zwei Hefte.	2124/25	— Polonaisen Nr. 1 C-moll; Nr. 2 E-dur.	1006	— op. 5. Sonate H-moll.	2615	— op. 45. Hochzeitsmusik.
2265	— op. 49. Nr. 4. „Wiegenlied“.	611	— Ungar. Rhapsodien Nr. 16 u. 17.	1009	— op. 7. Serenade f. Blasinstr.	2624	— op. 59. Abendmusik.
2105	— op. 68. Symph. I C-moll.	612	— Ungar. Rhapsodien Nr. 18 u. 19.	1014	— op. 8. Lento ma non troppo, a. d. Violinkonzert (Ley).	2625	— op. 60. Lebensbilder.
2106	— op. 73. Symph. II D-dur.	615	— Zwei Csárdás.	1017	— op. 9. Stimmungsbilder komplett.	2626	— op. 62. Silhouetten.
2109/10	— op. 76. Klavierstücke, I/II	1503	— Album. Ausgew. Klavierstücke.	1018/22	— Dieselben einzeln: 1. Auf stillem Waldepfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.	2616	— op. 65. Zwei Stücke. (Rosenlaube, Holländertanz.)
2277	— op. 79. Zwei Rhapsodien.	1906	Mihályi, op. 4. Sturm auf dem Platten-see, Fantasie.	2753	— op. 23. Macbeth.	684	Koessler, Symphonische Variationen
2360	— op. 90. Symph. III F-dur.	1681	Moderne Klaviermeister-Album. F. Busoni, Kontrapunktisches Tanzstück, Kleine Ballett-Szene III. A. Grünfeld, Spanisches Ständchen. Th. Leschetizky, La Source. A. Longo, Capriccio. Ed. Schütt, Valse lente, Rocco. Capriccioso, Canzonetta, Präludium Es-dur.	1081	— op. 24. Tod u. Verklärung. Ton-dichtung (O. Singer).	1875/77	Lachner, op. 175/77. 3 Orgel-Sonaten (F-moll, C-moll, A-moll) (Cavallo).
2292/93	— op. 116. Phantasien, I/II	1628	Moszkowski, op. 1. Scherzo.	1106	— op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (O. Singer).	2281/82	Liszt, Ung. Rhapsodien Nr. 1/2.
2294	— op. 117. Drei Intermezzi.	1629	— op. 6. Fantasie-Improptu.	1116	— op. 28. Till Eulenspiegels lust. Streiche (O. Singer).	613	— dto. Nr. 16.
2354	— op. 118. Sechs Klavierstücke.	1630	— op. 8. Fünf Walzer.	1116	— op. 30. „Also sprach Zarathustra“ (K. Schmalz).	614	— dto. Nr. 19.
2355	— op. 119. Vier Klavierstücke.	1721	Nicodé, op. 22. Ein Liebesleben.	2754	— op. 35. Don Quixote (H. Löwy).	1718	— Transkriptionen aus R. Wagners Opern.
2111	— Gavotte von Glück.	2819	Novák, V., op. 24. Sonata eroica.	1782	— op. 40. Ein Heldenleben.	1631	Moszkowski, op. 8. Fünf Walzer.
2112/13	— Ungar. Tänze, leicht, zwei Bde.	2821	— op. 32. Slowakische Suite.	1155/66	— Zwölf ausgewählte Lieder mit beigefügtem deutschen u. engl. Text übertr. von Max Reger.	1719/20	Neumann, op. 1. 16 Klavierstücke für Anfänger, Heft I/II.
2292/63	— Studien, Heft I/II	2822	— op. 34. Zwei wallachische Tänze.	1167/68	— Dieselben I (1—6), II (7—12).	2818	Novák, V., op. 26. In der Tátra.
In eleganten Leinenbänden:				2514	Streabog-Album.	2466	Plek-Mangialli, op. 4. Trois Miniatures.
— Sämtliche Sonaten.				2824	Suk, Jos., op. 21. Suite.	1360	Raff, Zwei Märsche zu „Bernhard von Weimar“ (Rich. Strauss).
— Sämtliche Variationen.				2825	— op. 22a. Der Frühling.	1175	Reger, op. 22. Sechs Walzer.
— Klavierstücke Bd. I/II				2826	— op. 22b. Sommeredrucke.	1191/92	— op. 34. 5 pièces pittoresques, I/II
2992	Busoni, F., Konzertmäßige Interpretation von A. Schönborgs Klavierstück, op. 11 Nr. 2.	1173	Reger, op. 20. Fünf Humoresken.	1929	Székel, Rhaps. Hongr. Nr. 2.	1973	— op. 90. Sinfonietta (Müller-Reuter).
1396	Blüow, op. 27. Lacerta, Improptu.	1174	— op. 22. Sechs Walzer (vierhändig, übertr. vom Komponisten).	1916	Thern, op. 10. Perles de Vin de Champagne.	1982	— op. 95. Serenade.
1498	Buonamici, op. 2. Zwei Klavierstudien.	1188/89	— op. 32. 7 Charakterstücke, H. I/II	1928	— op. 19. Deux Valsees.	2675	— op. 100. Variationen und Fuge über ein lustiges Thema von Hiller (Orchester) übertr. von O. Singer.
2042	Campa, Berceuse.	1191	— op. 36. Bunte Blätter, neun kleine Stücke, zwei Hefte.	726	Tschalkowsky-Album (de Conne).	1389	— Variationen und Fuge über „Heil unserm König“ und „Heil dir im Siegeskranz“ (Orgel).
1883/84	Dohnányi, op. 11. 4 Rhapsodien. H. I/II	1200	— op. 44. Zehn kleine Vortragsstücke (zum Unterrichtsgebrauch).	995	— Opern- und Ballett-Album.	1361	Rheinberger, op. 65. Fantasie-Sonate (Orgel).
2006	Draeske, op. 6. Sonata quasi Fantasia.	1219	— op. 45. Sechs Intermezzi I (1—3), II (4—6).	449	Volkmann, op. 19. Zwei Klavierstücke (Cavatine, Barcarole).	1362	Ritter, op. 22. Olafs Hochzeitsreigen. (H. Bischoff).
1558	Drdla, (Kubelik-)Serenade Nr. 1.	1220/21	— op. 46. Phantasie und Fuge über den Namen „Bach“ (Orgel) übertragen von A. Stradal.	1930/31	— op. 21. „Visegrad“, Heft I/II	1849	— op. 23. Sursur-Corda (Thuille).
2502	Dreychock-Album (Felix). Trepak, Simple Chanson etc.	2678	— op. 53. Silhouetten. Sieben Stücke.	973	Voss, Fünf melod. Klavierstücke.	2149	Rubinstein, Ballettmusik und Hochzeitssatz aus „Femora“.
2350/51	Dvořák, op. 46. Slavische Tänze, zwei Bände.	1953	— op. 55. Andante semplice con Variazioni.	2509	Wagner, R., Tannhäuser-Phantasie siehe Lange, Transkr.-Alb.	1915	Sauer, Echo de Vienne, Valse de Concert.
2114/15	— op. 54. Walzer, zwei Bände.	1956	— op. 81. Variationen und Fuge über ein Thema von Bach.	1399	— Krug, D., op. 292. Schwanenlied aus „Lohengrin“. Improvisation.	2545	Schreker, Tanz-Suite: Der Geburtstag der Infantin.
2116/18	— op. 85. Poetische Stimmungsbilder, drei Bände.	1957/58	— op. 82. Aus meinem Tagebuche, 22 kleine Stücke, 2 Hefte.	2796	Welgl, Karl, „Bilder u. Geschichten“ Sechs Klavierstücke.	2546	— Rocco.
1501 Dvořák-Album.				1621/22	Weingartner, F., op. 2. Acht Tonbilder, Heft I/II	2150	Schütt, Ed., op. 54a. Walzer Märchen.
852	Fischhof, Ballettmusik aus Schuberts „Rosamunde“, für den Konzertvortrag eingerichtet.	1959	— op. 82. Nr. 5. Gavotte.	1800	Wilm, op. 8. Schneeflocken.	734	Smetana, Ouvertüren (Wäse).
2816	Forster, J. B., op. 47. Träumereien.	1971	— op. 89. Zwei Sonaten.	1337	— op. 20. Drei Sonaten.	2512	Spindler, Fr., op. 94. Tannhäuser. Transkriptionen-Album.
2817	— op. 49. Rosen der Erinnerungen.	1986/87	— op. 99. Sechs Präludien und Fugen, I (1—3), II (4—6).	1357/58	— op. 31. Völker u. Zeiten im Spiegel ihrer Tänze. 17 Original-Klavierstücke. Heft I/II	2513	— op. 122. Fliegender Holländer. Transkriptionen-Album.
2827	Friedmann, Ig., op. 22. Estampes.	1155/68	— Ausgewählte Lieder von R. Strauss für Klavier übertr. (s. R. Strauss).	1406	— op. 49. Deux Caprices.	1003	Strauss, Rich., op. 2. Streichquartett A-dur (R. Kleinmichel).
2539	— op. 33. Drei Klavierstücke.	2079	Reinhold, op. 23. Novelletten.	2496	— op. 68. Fantasie F-moll.	1005	— op. 3. Fünf Klavierstücke (Ley).
2119/20	Fuchs, Rob., op. 47. Jugend-Album. Zwei Bände.	372	— op. 52. Klavierstücke.	1407	— op. 74. Stimmungen. 4 Klavierst.	1008	— op. 7. Serenade f. Blasinstr. Es-dur.
1703	Gade, op. 28. Sonate E-moll.	373	— op. 53. „Auf der Wanderschaft“.	1338	— op. 113. Weihnachts-Festgabe für die musikalische Jugend. Zehn leichte charakteristische Stücke.	1015	— op. 8. Lento ma non troppo a. d. Violinkonzert (Ley).
2503/04	Godard, Benj.-Album, zwei Bände. (I Vénitienne, 5ème Mazurka, 1ère, 4ème Valse etc.)	1356	Rheinberger, op. 104. Toccata E-moll.	1842	Wolfm., Ph., op. 8. Ballade H-dur.	1423	— op. 9. Stimmungsbilder. 5 Stücke kompl. (O. Singer).
(II Polonaise op. 110, Nr. 6. Des Ailes, Guirlandes, 1ère Mazurka etc.)		2831	Rihovský, Ad., op. 6. 18 Klavierkomp.	2146	— op. 95. Symphonie V „Aus der neuen Welt“.	1416/20	— Dieselben einzeln.
2279	Godard, Charles - Album (Caprice Mazurka, Serenade d'Arlequin, Murmures de Bal, La belle Fileuse, Marche des Toreros).	563	Rubinstein, op. 8. Voix Intérieures.	1901	Erkel, Hunyady László, Ouvertüre.	1	1. Auf stillem Waldepfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1902	Goldmark, „Sakuntala“, Ouvertüre.	2785	— op. 44. Nr. 1. Romanze Es-dur.	2139	— op. 25. Klavierquart. I G-moll.	1041	— op. 12. Symph. F-moll.
1871	Grünfeld-Album (Sérénade Orientale, Valse mignonne, Aschenbrödel-Paraphrase etc.).	2786	— op. 50. Nr. 3. Barcarole. G-moll.	2140	— op. 26. Klavierquart. II A-dur.	1043	— op. 13. Klavierquartett C-moll (O. Singer).
1707	Heller, op. 85, 137. Vier Tarantellen.	2128	— Album I (Schütt). (Nocturne; Mélancolie; Sérénade; Etude, Près du ruisseau).	1667	— op. 39. Walzer.	1045	— op. 16. Aus Italien.
1713	Hofmann, op. 52. Trompeter von Säckingen.	2787	— Album II (Romanze Es-dur; Barcarole G-moll, Mélodie (op. 3, Nr. 1); Scherzo; Preghiera; Improptu; Nocturne (op. 3 Nr. 2)).	2262/63	— op. 51. Zwei Streichquartette C-moll und A-moll.	1062	— op. 20. Don Juan (L. Thuille).
2811	Horráth, G., Rondo-Album.	1772	Sartorio, op. 229. Album. 30 leichte u. melodische Unterhaltungsstücke.	2141	— op. 60. Klavierquart. III C-moll.	1076	— op. 23. Macbeth (L. Thuille).
Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.		1914	Sauer, Echo de Vienne.	2264	— op. 80. Akademische Fest-Ouvert.	1079	— op. 24. Tod u. Verklärung (Singer).
2600	— op. 2. Innere Stimmen.	1927	Scharwenka, X., op. 3. Fünf poln. Nationaltänze.	374	Chorán, Ungarische Tänze.	1086/87	— op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (H. Ley).
2601	— op. 7. Fantasiestücke.	2991	Schönberg, Arnold, op. 11. Drei Klavierstücke.	1879	Dohnányi, op. 1. Quintett C-moll.	1104	— op. 28. Till Eulenspiegels lustige Streiche (H. Ley).
1623/4	— op. 8. Romant. Studien, I/II	2992	— op. 11. Nr. 2. Klavierstück. Konzertmäßige Interpretation von F. Busoni.	2142/43	Dvořák, op. 46. Slavische Tänze, 2 Bde.	1114	— op. 30. „Also sprach Zarathustra“ (O. Singer).
2602	— op. 12. Berceuse.	1776	Scholtz, B., op. 20. Albumblätter.	2146	— op. 95. Symphonie V „Aus der neuen Welt“.	1133	— op. 35. Don Quixote (O. Singer).
2603	— op. 17. Wanderbilder, zwölf Klavierstücke.	2999	Schütt, op. 43. Trois Morceaux.	2147/48	— op. 42. Wiener Walzer I II	1783	— op. 40. Ein Heldenleben (O. Singer).
2628	— op. 17. Nr. 3. „Die Mühle“.	2135	— op. 48. Carnaval mignon.	418	— op. 51. Serenade Nr. IV	2823	Suk, Jos., Sommermärchen.
2604	— op. 25. Sonate Fis-moll.	2136/37	— op. 60. Pour tous les âges, 2 Bde.	2649	— op. 58. Streichquartett.	1919	Volkmann, R., op. 3. Trio, F-dur.
2609	— op. 33. Lieder und Tänze.	1996/97	— Strauss, Joh., Sechs Konzert-Paraphrasen (siehe Strauss Joh.).	419	— op. 59. Ouvertüre zu „Des Meeres und der Liebe Wellen“.	1920	— op. 5. Trio, B-moll.
2610	— op. 43. Idyllen.	1894/95	Schytte, op. 58. 16 melod. Vortrags-Etuden. Heft I/II.	391	— op. 68. Andante grazioso und Capriccio.	1921/22	— op. 21. Visegrad. Heft I/II
2611	— op. 44. Erotikon.			2802/03	— Vier Serenaden in 2 Hefen.	1923/24	— op. 24. Ung. Skizzen, sieben Stücke, Heft I/II
2612	— op. 46. Ländler aus Berchtesgaden.					2513	Wagner, Rich., Fliegender Holländer-Album (Spindler).
2613	— op. 48. Erinnerungen.					2516	— Rienz-Album.
2627	— Album leichter Klavierkomposit.					2512	— Tannhäuser-Album (Spindler).
2472	Kalliwoda-Album.					1363/64	Wilm, op. 81. Völker und Zeiten im Spiegel ihrer Tänze.
1615/7	Kienzl, W., op. 15. Aus meinem Tagebuch, Heft I/III					1408	— op. 58. Nordlandfahrt. Suite IV
2033	Kirchner-Album (Klawell), (Albumblätter, op. 7, Nr. 2, 4, 6; Walzer, op. 34, Nr. 1, 6 etc.)					2497	— op. 70. Drei charakterist. Märsche.
2413	Kjerulf-Album (H. Germer).					1409	— op. 86. Walzer-suite C-dur.
2414	Kjerulf-Album - Lyrique. Beliebte Lieder übertr. v. H. Germer.					2498	— op. 147. 4 charakter. Klavierstücke.
2506	Klaviermeister-Album. Neues. (Rosen-thal, Romance; Prélude; Liadov, Intermezzo; Dreychock, Valse; Durand, Chaconne; Leoncavallo, Tarantelle; Godard, En Chantant; Chaminade, Mélancolie; Poldini, Mazurka; Menuett grotesque).					1677	Wolf, H., Penthesilea (Reger).
						1672	— Italienische Serenade (Reger).

Vollständige Verzeichnisse der „Universal-Edition“ sowie der „Einzel-Ausgaben“ der U. E. liefert jede Musikalienhandlung kostenlos!

SEP 29 1989

22.22.89
M. 22.22.89

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

M
32
R43
OP.22
1899
C.1
MUSI

